

Brief Visit by 'Cello Virtuoso

EDMUND KURTZ once said that the 'cello is the only musical instrument whose tone is literally perfect for radio and recorded transmission, and that for this reason he had seen it graduate in his lifetime "from a musical Cinderella to a virtuoso instrument." Kurtz first visited New Zealand when he was a young man in 1936, as a member of the Spivakovsky-Kurtz Trio, and he was recognised then as the greatest 'cellist to come to this country. Now, at 45, he has reached the peak of his mastery of the instrument, and this weekend and next week he is giving four broadcast recitals from the studios of 1YC while he is passing through Auckland. The recitals, in which he will be accompanied at the piano by Dorothy Davies, will also be relayed by wide band line from 2YC, 3YC and 4YC. The first broadcast will be at 8.0 p.m. this Friday, June 4, and the others at 8.0 p.m. this Sunday, June 6, at 7.15 p.m. on Tuesday, June 8, and at 7.15 p.m. on Thursday, June 10.

Edmund Kurtz has had a cosmopolitan career. He was born in Leningrad, studied in Berlin, Budapest and Paris (where he was a pupil of Pablo Casals),



EDMUND KURTZ

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about the places in which they are held and listen to recordings of some of the music the European audiences are hearing. The series started last week and further dates and times scheduled so far are: This Friday, June 4, at 9.0 p.m., Friday, June 11, at 9.0 p.m., and Thursday, June 17, at 8.45 p.m. Other dates and times will be announced later in the programme pages.

The programmes are wide enough in content to include almost any taste. The operas of Mozart and Richard Strauss are still the most popular in Salzburg, Vienna, Aix-en-Provence and Glyndebourne (which tends to favour Mozart) and in Munich and Zurich, where the emphasis is on Strauss works.

Other festivals concentrate on the works of one composer; Wagner is featured in Bayreuth, Bach in Ansbach, Grieg in Bergen, and Sibelius in Helsinki. Copenhagen has festivals devoted entirely to ballet. Open air productions are also becoming widespread. Augsburg includes a festival of Italian opera in its summer season at the Rotes Tor. Bregenz will offer *Die Fledermaus*, and in the Val d'Enfer at les Baux near Aix-en-Provence, Gounod's *Mireille* will be performed in the original setting of Mistral's poem.

The new series of programmes from 2YC will last for about three months.

N.Z. LISTENER, JUNE 4, 1954.

and gave his first public recital in Rome at the age of 13. When he was 20, Pavlova heard him play and was so impressed that she bought up all his contracts so that he could play Saint-Saens' *The Swan* for her on tour. He toured with Pavlova for two and a half years until her death in 1931. (He will play *The Swan* here, incidentally, in his fourth recital on Thursday, June 10.)

His tours with the Spivakovsky brothers, Jascha, the pianist, and Tossy, the violinist, began in Berlin in 1932, and continued through most of the countries of Europe, where the combination was called "the perfect musical trio." The trio visited Australia a number of times, and during this period Kurtz married a Melbourne girl. Some time after their New Zealand tour the trio broke up, and Edmund Kurtz made his American debut as a 'cellist in 1944, in a performance of Dvorak's Concerto with Toscanini conducting. Shortly afterwards he settled in America, and he now lives in Connecticut.

In 1948 he again attracted attention by giving the first American performance of Khachaturian's 'Cello Concerto with the Boston Symphony Orchestra. In 1952 he made his debut in Britain with a performance of Dvorak's Concerto with the BBC Symphony Orchestra. He also gave a repeat performance in America that year of the Khachaturian Concerto with the Houston Symphony Orchestra, which is conducted by his elder brother Efrem. A third brother, Arved, is head of the New York College of Music.

The programmes of Edmund Kurtz's recitals from the YC stations are more than usually interesting. On Sunday he will play Bach's Suite in C Minor, No. 5, a Beethoven Sonata, Delius's *Elegie*, and Saint-Saens' *Allegro Appassionata*. On Tuesday he will play *Song of the Black Swan*, by Villa-Lobos, and Tarentella, Op. 43, by Piatti, as well as works by Handel, Pergolesi, Boccherini and Dvorak. On Thursday he will play Hindemith's Solo Sonata, Op. 25, No. 3, Kabalevsky's Concerto, Op. 49, as well as works by Graziolo, Cui, Fauré, and *The Swan*, by Saint-Saens.

Music and Variety from ZBs

THE BBC light programmes *London Studio Melodies* and *Palace of Varieties* will shortly be back on the air from the commercial stations. As always, the studio melodies will include "something old, something new," and will be played by top-line British bands. The variety programmes, now in their 15th year, and still being produced by Ernest Longstaffe, turn back the clock to the days when music hall was a convivial and full-blooded entertainment.

Early programmes in *London Studio Melodies* include Latin American music by Bernard Monshin's Concert Tango Orchestra and a blend of popular tunes and old favourites by Jack Coles and his Orchestre Moderne.

As chairman in *Palace of Varieties* Rob Currie is nobly keeping up the old traditions. He appears for broadcasts in rubicund make-up and an expanse of glazed shirt-front, relishes any verbal give and take with the audience, and is ever ready to oblige with a number when called on.

London Studio Melodies plays from all ZBs and 2ZA at 7.0 p.m. on Sundays, beginning June 6. *Palace of Varieties* is scheduled from 2, 3 and 4ZB and 2ZA at 8.30 p.m., and 1ZB at 10.0 p.m. on Sundays, beginning June 13.

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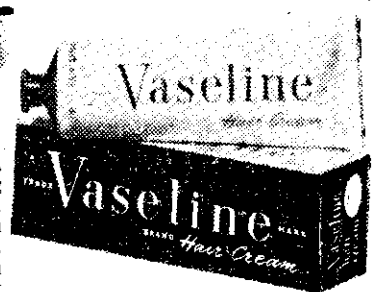


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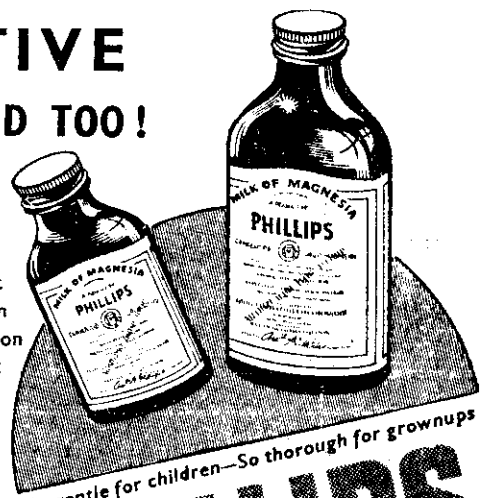


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